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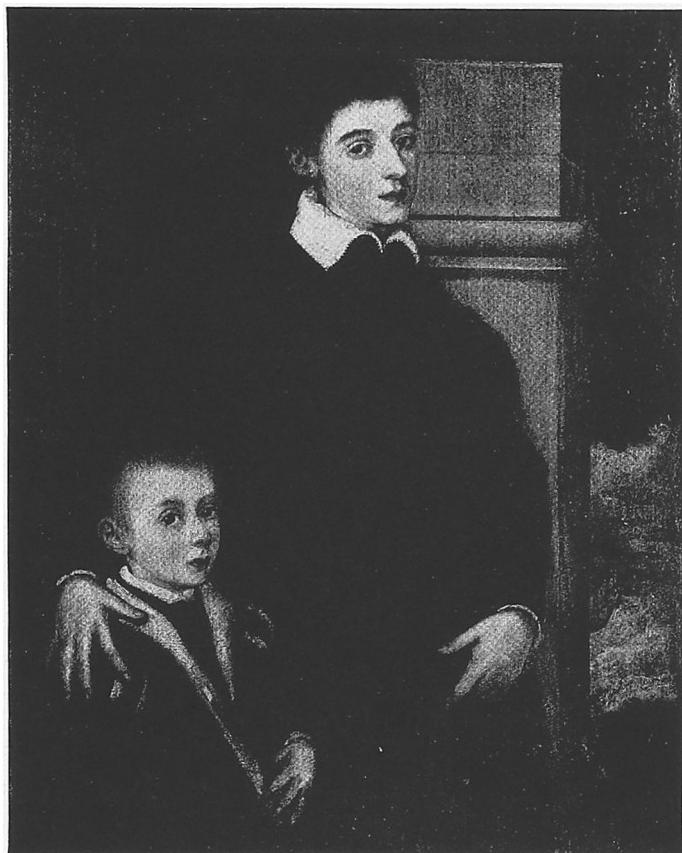
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Portraits of Two Brothers. By Tintoretto



THE ART MUSEUMS' MONTHLY DIGEST

Art Association of Montreal
Art Museum of Chicago
Buffalo Fine Arts Academy
Cincinnati Museum of Arts
City Art Museum, St. Louis
Detroit Museum of Art
John Herron Art Institute, Indianapolis

Memorial Art Gallery, Rochester
Metropolitan Museum of Art, New York
Minneapolis Society of Fine Arts
Museum of the Brooklyn Institute
Museum of Fine Arts, Boston
Syracuse Museum of Fine Arts
Toledo Museum of Art
Worcester Art Museum

THE METROPOLITAN MUSEUM OF ART

THE collections of this museum have been enriched by three Venetian paintings—a “Pietà” by Crivelli, and portraits by Moroni and Tintoretto. Mr. Bryson Burroughs, Curator of Paintings in the museum, contributes to the “Bulletin” an article on these acquisitions.

He writes that the Crivelli is a noted work, having been shown in various exhibitions in England: in the Art Treasures Exhibition at Manchester in 1857, at Burlington House in 1871 and again in 1892, and at the Exhibition of Venetian Art at the New Gallery in 1894-5. It first appears in the art histories in the Bisenzo Collection at Rome, where it was catalogued a Mantegna. From there it passed to the possession of Lord Ward, in whose house at London it was seen and described by Waagen. The Earl of Dudley was the next owner. It was sold at the Dudley sale in 1892, when several Crivellis

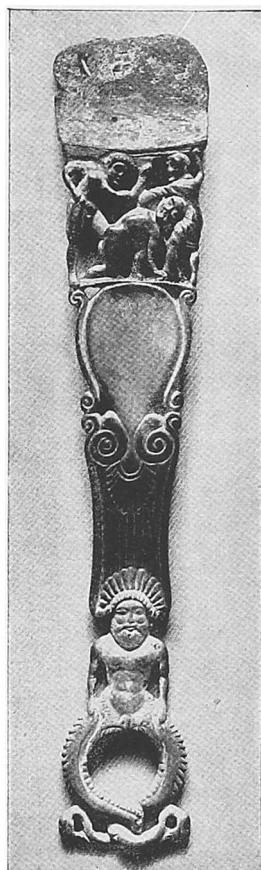


Fig. 3. Handle of a Patera,
Archaic Greek

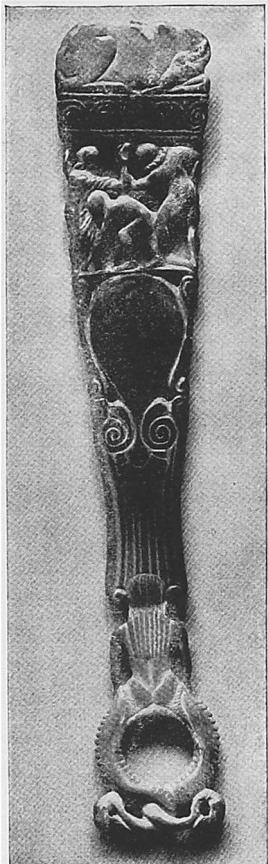


Fig. 4. Under Side of
Fig. 3

were disposed of, the most important being the large altarpiece, the Virgin presenting the Child to the adoration of Saint Peter with other saints, acquired by the Kaiser Friedrich Museum for 7,350 pounds. The museum's picture was bought at that time by R. Crawshay, in whose possession it remained until this last summer when it was sold to Messrs. Sulley, from whom the Museum bought it.

The picture has been commented upon by all the authorities. G. McNeil Rushforth considers it to be the best of all Crivelli's treatments of the "Pietà," of which many exist. "In the expression of emotion it is by far the finest of the series," he says. "Both in forms and in feeling the Venetian 'Pietà' comes nearest to it. Both are remarkable for their display of sincere emotion, but when we compare the figures one by one, the palm must be given to the earlier version. Perhaps there is little to choose between the two Virgins. But the grief of Saint John and the Magdalen in Mr. Crawshay's picture is more real than in the other case, because it is less exaggerated. And the look of death on the Saviour's face could not well be surpassed. The smaller picture, too, makes up by far finer drawing for what it loses in decorative splendor. On the whole, it is not too much to say that this was Crivelli's masterpiece in his treatment of the subject."

Resuming, Mr. Burroughs writes that the subject of the "Pietà"—the dead Christ mourned over by the Virgin—lends itself admirably to the lunette shape. Somewhat on this account it was frequently used for the round-topped center panel in the upper tier of panels in that type of altarpiece called

the ancona, which was made up of several figures or groups each in a separate compartment. The ancona, although already old-fashioned in Crivelli's time, was his favourite form for a considerable period of his career. Most of his pictures which have come down to us are parts of dismembered anconas.

Crivelli's style varies but little. His earliest known picture, the altarpiece at Massa, finished in 1468, exemplifies pretty distinctly all the limits of his peculiarities. There he shows himself the inheritor of the Byzantines, through the School of Murano, conventional, decorative, and archaic. His outlines are sharply defined. He loves gold leaf and intricate ornament, introducing all sorts of accessories: fruits, flowers, jewels, carefully rendered marbles, and brocades. The painters of Padua share in his development, as is shown by his clear colours and enamel-like surfaces, the perfection of tempera handling, proved by the remarkable preservation of his pictures. From the School of Padua, Mantegna in particular, also comes the intense expression of certain of his mature works, of which this is an example, and at these times the decoration is more severe, the colours being quieter and the details simpler.

The date of the picture can be approximately fixed at the period of his painting of the same subject in the Boston Museum, formerly in the Panciatichi Collection at Florence. This panel is dated 1485. Besides these two there is still another of Crivelli's "Pietás" in America. This is in the collection of Mr. John G. Johnson in Philadelphia.

Waagen, "Art Treasures in Great Britain," vol. II, p. 419, refers to the

Moroni, which he examined when it was in the collection of the Rt. Hon. Henry Labouchere at Stoke, in these terms: "Giovanni Battista Moroni. Portrait of an ecclesiastic with a beard, in a black furred robe and red under-garment, seated at his ease in an arm-

An inscription added within a short time of the execution of the work, judging from the condition of the pigment, gives his name and dignities, also the date of his death, which was six years after the death of the painter. The inscription is as follows:



Portrait of Bartolomeo Bongo. By Moroni.

chair, his right hand over one arm, his left holding a book with one finger in it; buildings and landscape in the background.... In point of animation and truthful delicacy and in keeping, this portrait is of first-rate order.... From the collection of Wm. Jones, Esq.

The sitter is a man of middle age, of a determined and thoughtful aspect.

BARTHOLOMEVS BONGVS I. V. D. CAN[ONIC]VS
ET PRIMICER[I]VS CATH[EDRA]LIS BERG
[AMEN]SIS PROTHONOT[ARI]VS AP[OSTO]LICVS.
COMES ET AEQVES ANNO. DNI. MDLXXXIV.

This could be translated into English in this manner: Bartolomeo Bongo, Doctor of either law (canon and civil), Canon and Primicerius (an ecclesiastical dignity ranking next to that of

Bishop) of the Cathedral of Bergamo, Apostolic Prothonotary, Count and Knight.

It is not unusual to find inscriptions with the date of the sitter's death added to portraits of an official or ceremonious character by another hand than that of the artist, if he were not available. The coat-of-arms in the upper right-hand corner, consisting of a silver shield traversed horizontally by three red bands and surmounted by the ecclesiastical tasseled hat, is in all likelihood an addition of the same time as the inscription. The lettering on the book which the sitter holds is, however, by Moroni himself. One can make out that the first word is undoubtedly a contraction of Plautus, but it is not evident to what the other letters refer.

Moroni is acknowledged to be among the greatest in representing the surface of things and the physical characteristics of his sitters; but in certain cases, and Mr. Burroughs believes that this picture is among these, he goes deeper and expresses a character. When he succeeds in this, in penetrating the outward envelope to the soul of the sitter, as Morrelli said, his portraits are then almost worthy to rank with those of Titian.

The representation of Tintoretto's work in the Museum collection has consisted of the large painting, the "Miracle of the Loaves and Fishes," the "Doge Mocenigo in Prayer," which is a sketch for a decoration in the Ducal Palace, and a school rendering of the "Last Supper," the original of which is in the Church of San Trovaso in Venice. All these exemplify his application of religious subjects to wall decoration. As a specimen of his work in portraiture,

there has now been added to these a picture, called "The Portraits of Two Brothers." Its history is unknown, and the subjects are unidentified. The work is ascribed to Tintoretto on excellent authority. Among those who have pronounced it as such it suffices to name Mr. Herbert Horne.

Portraits occupy an important place in Tintoretto's output, and with scarcely a break for three centuries have been regarded by the best judges as types of their kind. Each branch of painting that he undertook was impressed with the stamp of his personality. Portraiture shows, more distinctly than other sorts of picture-making less directly in contact with personal preferences, the changing fashions of the times. Tintoretto's portraits illustrate in no uncertain way the state of mind and the manners of his epoch. The Venetians always insisted that their portraits should be decorations, that they should be primarily beautiful pictures; but in the late XVI century, good form and correct deportment take the place of the demand for the extreme characterizations of a more individualistic age. As a rule, Tintoretto's sitters are shown as on ceremonious occasions. They are at their best and in poses which describe their station and breeding. This is certainly the case of most of his famous portraits: the gentlemen who kneel before the Virgin, or those protected by Saint Giustina, of the Venice Academy; the Antonio Capello in the same place; the Vincenzo Zeno in the Petti; the Procurator of Saint Mark's in Berlin, to name the first that come to mind. It is only in works like the Sansovino in the Uffizi or the self-portrait in the Louvre, things done for his intimates,

that the artist confesses to his interest in a more subtle psychology.

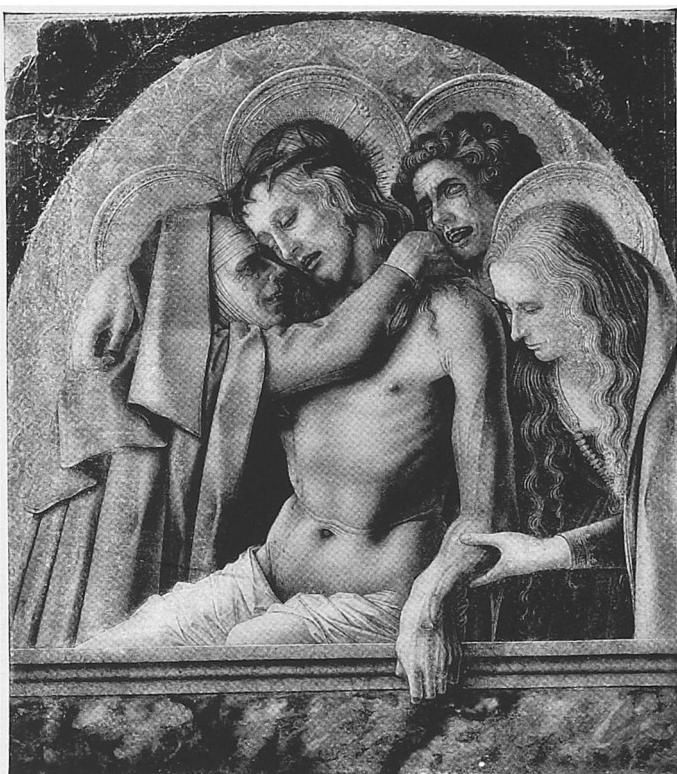
The emotional expression of the Museum's newly acquired work differs from that of the prominent examples in that it is much more intense than usual. As a matter of fact, beyond technical methods it has but little in common with them. The subjects are a young man of sixteen or seventeen who stands with his hand on the shoulder of a boy of about eight. They are both sickly. There is something in the melancholy of the elder, whose head hangs languidly on one side, looking toward the spectator with lackadaisical eyes, which seems to presage the dolorous types of Greco. The younger is also sad. His face has the helpless wonderment of a child who comes in contact with a great trouble he is unable to comprehend.

The general aspect of the picture is in accord with this mournful impression. The faces are pallid, and the colours of the garments are black and dark brown. Back of them is a gray stone wall, which ends at the left, showing a vertical strip of tempestuous sky at nightfall. Though of restricted range, the colour-scheme has a sombre beauty,

and the painting has Tintoretto's characteristic rapidity of execution and his dislike of any show of painstaking.

Miss Gisela M. A. Richter writes on the accessions of bronzes to the department of classical art. Among the Greek vases is a patera, the handle of which Miss Richter pronounces a masterpiece of Greek decorative art. The

ornaments on it are very varied, and are executed partly in the round and partly in relief; but the different parts are all skilfully combined so as to form a harmonious whole. The attachment has a recumbent doe in flat relief, and is joined to the handle proper by a plaque with a spirited scene of two boxers and a



Pietà. By Crivelli.

trainer, modeled in the round. The handle proper has a fine design of scrolls and palmettes in flat relief, terminating below in a bearded monster. The artist has ingeniously combined actual utility with art by leaving an effective blank space below the boxers scene to act as a thumb-rest, and by making the scaly legs of the monster intertwine to form a ring, by which the patera could be hung up. The handles of the jugs terminate below in attachments, of which two are decorated with

bearded satyrs. The other ornaments consist chiefly of beading, tongue and plait patterns, and shaded triangles, some incised, some in relief.

All these decorations are executed in the late archaic style, of the end of the VI or the beginning of the V century B.C.

Another noteworthy piece is a statuette of Aphrodite in the attitude of the Knidian Aphrodite of Praxiteles. The graceful proportions of the body and the wonderful delicacy of the face give some idea of the powerful charm that was exercised by its famous original. The surface is considerably corroded, so that the beautiful modeling, which can be seen on the better preserved parts (such as the left forearm, the under side of the right forearm, and parts of the back), does not come out to its full value on the rest of the statuette. There can be no doubt, however, that the workmanship is Greek, not Roman; probably the product of a school of Asia Minor.

As is well known, the identification of the Knidian Aphrodite is based on representations on Roman coins from Knidos, which show the goddess in a similar attitude. The chief difference

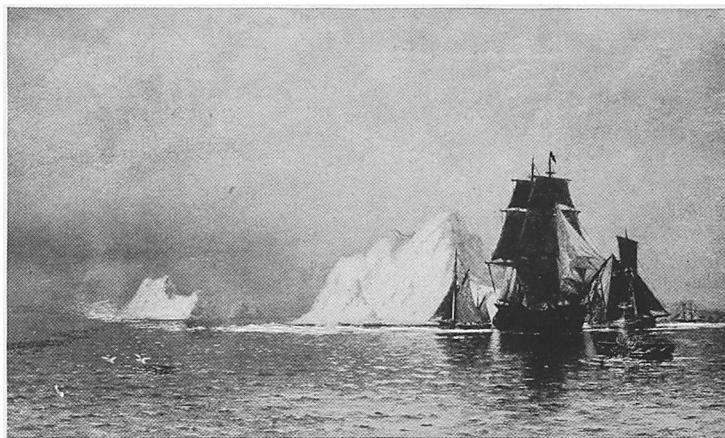
between the coin representations and the statues reproducing this type is that in the former the head is turned sharply to the left, while in the latter the inclination is much slighter. It is interesting to note that in the Museum's statuette the head is more nearly in the position of that of the coin types, though it is not, as there, in complete profile. In two respects, however, this statuette is farther removed from the figures on the coins than most of the statues. The hair is not gathered in a knot behind, but is plaited and hangs down the back. The left arm is not bent sharply at the elbow, but held considerably lower. Such variations of an important original that was copied again and again are very natural, and an examination of the extant Knidian reproductions will show how frequent they are. Artists grew tired of mechanically repeating one type, and were glad to introduce modifications, which, however, unimportant in themselves, allowed some vent to their own imagination.

The two charming examples of late archaic Greek art are a statuette of young Herakles, and a group of a Seilenos and a nymph.



Fig. 7. Young Herakles
Archaic Greek

ART ASSOCIATION OF INDIANAPOLIS
JOHN HERRON ART INSTITUTE



Whaler and Fishing Vessels—Coast of Labrador. By William Bradford
Gift of Mr. Delevan Smith

THE Art Association of Indianapolis, Indiana, John Herron Art Institute, has acquired by gift of Mr. Delavan Smith, the paintings, "Whyte's Lake, Estes Park, Colorado," by Albert Bierstadt; and "Whaler and Fishing Vessels—Coast of Labrador," by Wm. Bradford, who painted many scenes in the North.

By purchase the Print Department has acquired Dürer's "Little Passion," of which Mr. Alfred M. Brooks writes in the bulletin of the Institute. He points out that the childhood of art like the childhood of man has always shown rapt interest in story-telling pictures. It is, on the other hand, one of the rarest gifts of fully developed artistic genius to be able to tell a story well by pictures. Among the small company of the world's greatest artists who have excelled along this line, no name is more notable than that of Albert Dürer. His "Little Passion" is a famous instance. It consists of thirty-seven wood engravings made between 1509-1511. The actual blocks are pre-

served in the British Museum. The story begins with "Adam and Eve," then jumps to the "Annunciation," and ends with the "Ascension," "Pentecost," and the "Last Judgment."

On first sight the lines look coarse and the landscape and faces unnatural. But we must give time to this work, like every other great work of art—music, literature, painting—if we want to understand it, hence appreciate it. There is nothing exquisite or delicate in these cuts, no subtle gradations of shade and light such as we may see in dozens of engravings done by Dürer on metal. Then why did Dürer choose wood, a material that will not lend itself to the finest workmanship? The answer declares what sort of a man he was.

His aim was to spread knowledge of the New Testament story. In order to accomplish this he had to choose an inexpensive method so that many could afford to buy the product. Wood engraving was cheap as compared with metal because quicker, and because

the actual labor of cutting, the design being drawn, could be turned over to a skilful wood cutter. For superb design and beautiful drawing, as well as accurate rendering on the part of the wood engraver, the "Little Passion" is unsurpassed. In a true sense it is the memorial of a profoundly religious and thoughtfully, as well as sincerely, democratic soul. And further, it is the work of a very great artist. Every one of the thirty-seven pictures emphasizes beyond the chance of doubt a main fact of the story, and at the same time, surrounds that fact with numerous significant minor facts, just as in the reality of life and nature the main facts are surrounded, thus giving what writers call atmosphere.

In point of composition, the distribution of parts and spaces, arrangement of figures, architecture, landscape, so as to produce a well-filled but not crowded whole—as it were a unit—comparable in a way to the sentences, paragraphs, and chapters in a wisely thought and carefully written book—in the essentials of artistic design each cut is a wonder. The "Little Passion" is one of the most masterly and sympathetic of Dürer's works. Imaginatively, in a degree far above ordinary, he experienced the events of the story and their meaning. Technically, as artist, he had the most extraordinary capacity for embodying his experience in line. Through the agency of his drawings, multiplied by the process of wood engraving, he made it possible for many men to share at small cost his own wonderful understanding of

the human tenderness and strength, as well as the moral and divine significance of every part, and the overpowering impact of the whole story.

No plate is superior to that which shows Christ taking leave of his mother. Sorrow, mingled with the determination begot of faith, on Christ's part is here realized in an amazing manner. The tense clasped hands of his mother bespeak her unutterable grief and suggest her hope. The kind hand laid on her shoulder by the woman behind is inimitable as witness to the blessing that unworded comfort may bring a suffering heart for which there can be no material balm.

For economy of line, and evident delight in the placing and laying of every line; for pleasure in lines quite aside from any specific meaning which they impart; for massive and simple effects of light and shadow; for ideas of remoteness and height in the landscape; for truthful drawing of the foliage and stems of the trees within their pretty braided palings, in the middle distance; for numberless other fascinating touches of naturalism, this print must always be numbered among the great things of art. But all these are matters pertaining to form, to technical excellence, and must be regarded—as by great men they are, and have always been regarded—as secondary to substance, i. e., to ideas which come of the human power to think, feel, be moved, and have faith in the intimate presence of men and things; in the face of events.

THE WORCESTER ART MUSEUM

CASSONE is the Italian name for a marriage chest. A coffer of imposing size was a customary gift to a bride by her family. In it she kept the richer part of her wardrobe, and especially the household linen, then usually regarded as her most important contribution to the domestic furnishings. Even country brides had a marriage chest of this kind, however simply constructed. Wealthier women made them imposing pieces of decoration and furniture and frequently employed noted artists to embellish them.

The subjects depicted (usually non-religious in character) the use of the chests as beautiful objects of ornamental furniture, and the very shape and size of the panels, with their carved framework, all stimulated the artists' imagination to a free-play, on the one hand, in rendering joyous scenes of realism, and on the other, in the invention of spirited pictorial designs to control them. These chests, in consequence, aided greatly in the spread of the fine new tradition of a dignified naturalism.

The paintings on a cassone owned by the Worcester Art Museum represent typical scenes in one of the most striking and picturesque happenings in the annals of Italy during the middle of the XV century: the History of the Coronation of the Emperor Frederick III. and Leonora of Portugal, his betrothed, in 1452, the last imperial coronation which took place in Rome.

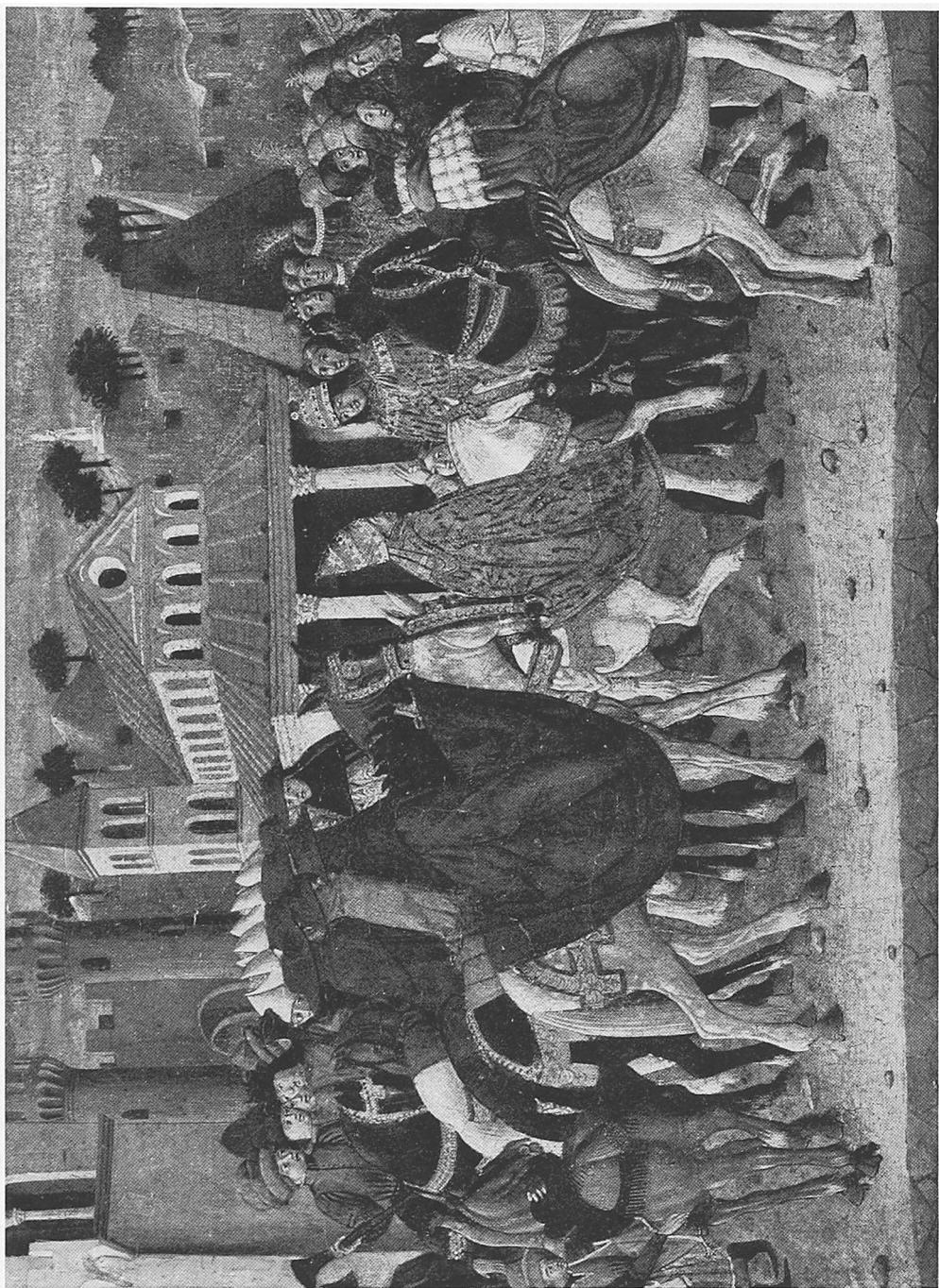
The principal or front panel unites in one scenic narrative three episodes of the actual coronation ceremonies, viz.: (1) The Crowning of Frederick and Leonora by Pope Nicholas V. at St.

Peter's; (2) The Journey of Pope and Emperor to the Lateran; (3) The Knighting of Adherents by Frederick on the Bridge of St. Angelo.

One end-panel depicts Frederick's Reception by the Nobility of Florence while he was on his way to Rome. The subject of the other is less easy to designate with precision, though it probably represents Leonora's arrival at Leghorn, Pisa or Siena, after her long and perilous sea voyage.

In addition to their exceptional merit as paintings they hold a conspicuous place apart by reason of this striking subject-matter and the happy secular spirit of its presentation. They are wholly free from the hieratic conventions present, to great extent, even in the mythologic and legendary subjects of the times. In particular, they enter gayly into the character of the real scenes themselves as beautiful spectacles of contemporary world-history seen by an alert eye-witness. Finally, among Florentine pictures they are perhaps the earliest of their kind to express truthfully the conduct of large throngs and crowded possessions.

Close examination of these panels soon confirms a common practice in all decorative painting of the Renaissance by revealing the presence of several hands in workmanship done under the supervision of one superior mind. To the last the whole admirable scenic design and narrative-arrangement are due. By this control of the composition, including the chief lines and masses, the inferiority of the component parts is not merely disguised but—by the peculiar laws of decorative painting as op-



Part of a Cassone Front

By Benozzo Gozzoli

posed to those of easel painting—actually transformed.

Nearly every impressive cycle of monumental and decorative painting, although executed in great part by a staff of inferior artists, was nevertheless so pervaded by the genius of one directing master that the total result was attributed to him alone. From Giotto until after the death of Raphael this wholesome and economical plan was almost universally followed, nearly always with an increase in vitality, finish and general quality and on a scale which would otherwise have been impossible. In many cases, the consequence seemed like an enlargement of the master-painter's own personality,—a miraculous extension, as it were, of his working powers. Hence, even such a group of frescoes as that in the Choir of Santa Maria Novella, Florence, will always be attributed by cultured scholars unhesitatingly to Ghirlandaio, although they have for many years perceived in it plain signs of workmanship by a number of well-disciplined assistants, some of them of much independent ability. In other words what is wrong and dishonest in easel painting is, for many important reasons we cannot stop to explain, not only right and just, but highly effective in fresco and similar painting.

One scene, however,—the Procession of Pope and Emperor—rises far above the others in the equal excellence of the total conception and of the detailed execution. The relative inferiority of the other scenes, it is true, is veiled at first under the narrative vivacity of the unified pictorial scheme, but it appears plainly upon a cold-blooded analysis of the separate figures

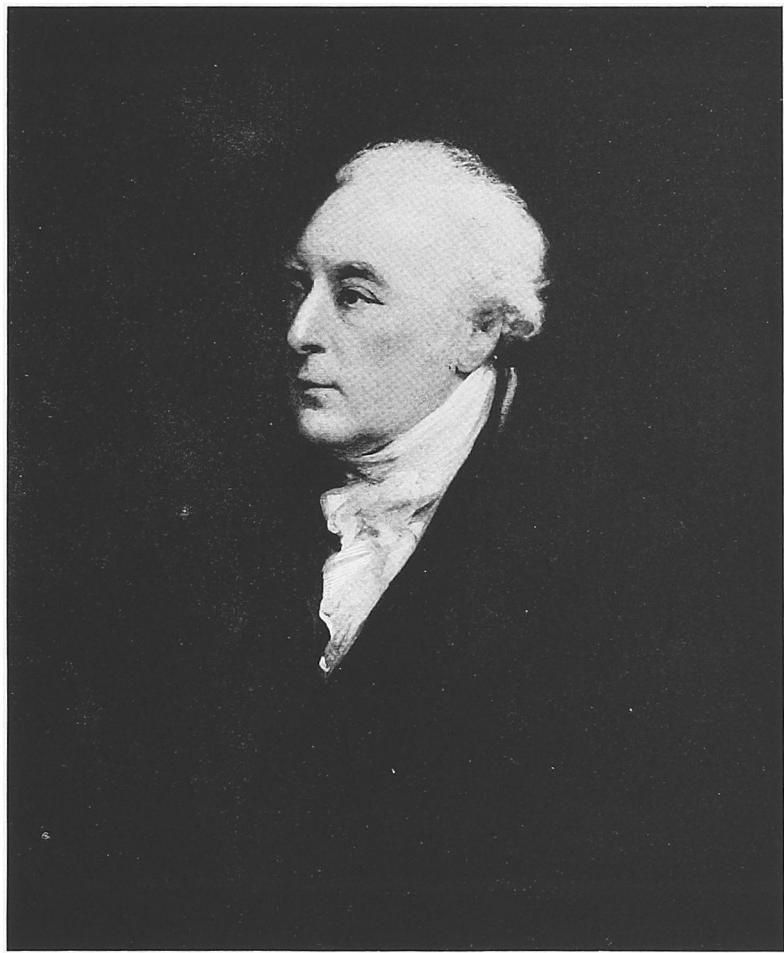
and of the draughtsmanship, relief, colouring, masses, and the like. One clear evidence is seen in the feebler characterization of the personages, whether as single individuals or members of an animated group.

Study of this central scene will prove profitable, for its larger characteristics are found combined in the works of but one known painter, Benozzo Gozzoli, who, as it also happened, was in or near Rome at this time.

Apart from certain other broad elements highly characteristic of his work this painting possesses a surprising ease and decision in the naturalistic drawing; the colouring is likewise far more impressive, at once more gay and more dignified; all the more important characters are sharply discriminated and dramatically portrayed both as individuals and as members of an animated group; and a keen, fresh, cheerful realism prevails everywhere.

There is, besides, a strong and varied forward rhythm of finely silhouetted forms—trampling horses and riders—viewed against a really aerial setting of architecture, with its well-ordered solids and voids. Above all, there is something in which Benozzo has no rival, an infectious joy in festal narrative heightened by a rich display of costumes and ornamental trappings.

His delight in depicting the human figure as a thing of plastic beauty in action is especially keen, whether his personages kneel, walk or run, mount into the stirrup, ride firmly and modestly or with the assertive ease of aristocratic insolence, or turn to emphasize an argument by gesture, or lean back tugging at the bridle.



Portrait of Thomas Hardwicke

By Hoppner

DETROIT MUSEUM OF ART



THROUGH the gift of Mr. Edward C. Walker, of Walkerville, this museum has come into possession of one of those portraits of the English school, which, as the museum bulletin says, are being so widely sought to-day.

It is a portrait of Thomas Hardwicke, late English architect, by John Hoppner, R. A. The picture is now hanging in the Walker collection at the museum, and naturally is much praised by many visitors, and particularly by that contingent who have made a study of the art of painting.

The picture in its arrangement is so dignified and the subject so noble, that a mere pause to look at it immediately causes it to make an impression. The portrait is a profile view and the artist has sensed the placing of it so well that there is added poise to the intelligent personality which the artist has depicted so well. The picturesque coat of the day, which knew not the use of hair-cloth, but fell in its natural folds, has afforded the artist an opportunity for gradation of color, and to show a fine sense of values. The white stock cravat with its effective simplicity is beautifully painted, and seems to point to the interesting head and face upon which the artist has lavished all his color and technical skill. The modeling of the features is superb, and the texture of the canvas seems to add to the beauty of the flesh texture.

Having so well described this painting, the bulletin adds regarding the status of English art at the time, that it was a rare school of painters that, working in England in the eighteenth century, produced portraits of the nobility, noted scholars, and men of accomplishment, which were so well done that their value as works of art to-day so far transcends their ancestral and sentimental value, that they find their way into the markets where they change hands under the stress of enormous prices.

There were half a dozen men of genius and many of ability among them. Sir Joshua Reynolds, the first President of the Royal Academy, had the advantage of precedence in establishing himself in a niche of fame,—and a great advantage it is to be the originator of a movement. Romney, Hoppner, Raeburn and Lawrence were looked upon in a way as followers, and were so overshadowed by the superb genius of Sir Joshua that their finest works were comparatively unsought by the galleries of London and the provincial museums, until present times, when they command the topmost prices of the picture market.

John Hoppner was born in Whitechapel, in 1759, of Teutonic extraction, which may in a measure account for his warm coloring. He began life as a chorister in the Chapel Royal. When

his voice broke he became a student of the Royal Academy, and there is no doubt that he was an admirer of Sir Joshua Reynolds. But he is by no means a copyist of the great Reynolds. His individuality is easily discernible today, and there is ample evidence that it was noted by his contemporar-

ies as he was patronized by the Prince of Wales, and shared with Lawrence in the important commissions of his time.

The record of the Royal Academy shows that Hoppner exhibited one hundred and sixty-two works there during his life-time. He died in 1810.

BUFFALO FINE ARTS ACADEMY

WORK by Louis Kronberg, the celebrated painter of stage subjects, has been on exhibition at the Albright Art Gallery of the Buffalo Fine Arts Academy before now, but as part of general exhibitions of American paintings. In these exhibitions, however, it has been so much admired and commented on by the Buffalo public that Miss Sage secured a one-man's exhibition of this artist's work.

Some of his paintings, such as those as are in the collections of the Boston Museum and of Mrs. John L. Gardner of Boston; Mrs. Henry E. Huntington; the late George A. Hearn, Hugo Reisinger, Frank Gair Macomber, Ernest W. Longfellow, and others have the mark of these collectors' taste for what is genuinely artistic to distinguish them. His work is highly characteristic. For he is particularly noted for his scenes of theatrical life. The ballet girl, the chorus girl, both before and behind the curtain, are his especial models and he is peculiarly successful in giving the grace and daintiness of the dancing girl in his pictures.

This artist loves action, and action in its lightest and most graceful form, that of the dancer, strongly appeals to him. The dancer's grace and poise are the result of hard work, producing

muscles of steel, capable of the daintiest and strongest effort. Mr. Kronberg gains an impression of the dancer who particularly attracts his attention as a model, whilst she is dancing, and is fortunate enough to be able to give that impression to the public in a vigorous and able manner, full of subtlety and life.

He also has painted the portraits of many of the most prominent actors and actresses—Richard Mansfield in several characters; E. S. Willard of the English stage has also posed for him; Loie Fuller, the originator of the celebrated serpentine dance, and Alice Neilson as "Madame Butterfly," are among the many he has painted.

In these portraits, as in the pictures of the dancers, he represents much more than facial characteristics, and in several of his better known works he has suggested the character of the man or the woman, as well as the character in the play that they are representing, thus showing a strong power of psychic analysis.

Louis Kronberg was born in Boston in 1872. He studied at the Museum of Fine Arts, Boston, the Art Students' League, New York, under William M. Chase, and at the Academy Julian, Paris.